



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

of this general sort, though varying much more widely from its original in the collocation of phrases, is that on the Brussels cross, or reliquary, which, as indicated above, I date ca. 1040-50, and which runs:

Rōd is mīn nama; geō ic rīcne Cyning
 Bær byfigynde, blōde bestēmed.²³
 ("Rood is my name. Once long ago I bore
 Trembling, bedewed with blood, the mighty King.")

It, too, bears a sign of its late date—the word "byfigynde."

We have been chiefly concerned with the reasons which seem decisive against a seventh-century date for the crosses; the assignment of them to the twelfth century involves a variety of considerations which there is no space here to present in detail; they may be found in my book on the date, and are corroborated, it will be remembered, by the highly qualified archæological expert, Rivoira, who said ²⁴ in 1912: "The age of the Bewcastle Cross, if I am not mistaken, is not earlier than about the first half of the twelfth century. And the same is true of the other well-known cross at Ruthwell."

ALBERT S. COOK.

Yale University.

An Italian Reader of Nineteenth Century Literature. By THOMAS D. BERGEN and GEORGE B. WESTON. Boston: Ginn and Company, 1915.

The manuscript of this Reader was left in an incomplete condition by the death of the compiler, Th. D. Bergen, and the work of completion and revision was entrusted to Mr. George B. Weston, of Harvard University.

The book was designed to be a beginners' reader, and the extracts were chosen with a view to giving the student a first-hand knowledge of the modern literary idiom, a wide variety of topics, and a large number of individual styles. The authors represented and the number of extracts from each are as follows: De Amicis (2 extracts); De Sanctis (1); A. Poerio (2); Fucini (3); Grossi

²³ Cf. *Dream of the Rood*, 44, 42, 48.

²⁴ *Burlington Magazine*, April 15, 1912, p. 24; cf. his *Lombardic Architecture* (1910) II, 143.

(2); Barzellotti (1); Fogazzaro (1); Serao (2); D'Azeglio (1); Villari (1); Duprè (1); Colletta (2); Nievo (5); Giacosa (1); Molmenti (1); Foscolo (1); La Vista (1); Giusti (3); Sestini (2); Leopardi (2); Carcano (1); Carducci (3); Panzacchi (1); Marradi (1); Pascoli (2); Mazzoni (1).

As may be seen from the foregoing list, the compiler did not limit himself to authors of literature in the narrow meaning of the word, but took his material from various sources. Besides short stories, the class of material mostly available in books of this sort, he offers essays, letters, historical and autobiographical passages, proverbs, and poetry as well as prose. This variety of topics constitutes the chief attraction of the book, and will no doubt be appreciated by many teachers.

The Preface informs us that the extracts were chosen only for their readableness, and explains in this manner the inclusion of authors of less fame than those whose omission may be felt. Even so, however, some of the selections are open to objection: one would not expect to see one page given to Guido Mazzoni's poetry in a reader in which only three pages are given to Carducci; also, eight pages from Colletta's history are perhaps more than is to be desired in a book for beginners.

As this Reader will probably be used extensively in classes in Italian, it has seemed advisable to present the following corrections and suggestions.

BIOGRAPHICAL NOTES. Page 82, first paragraph: Nievo was born in 1831 and died in 1861. 122: Carducci was born in 1835. As he was appointed to his professorship at Bologna in 1860, and as he resigned in 1904, he must have taught forty-four years, not forty. 125: Panzacchi was born in 1840.

TEXT. Page 15, line 4: Insert a semi-colon after *tempo*, at the end of the line. 25, 11: read 'appisolato' for *appistolato*. 33, 1: read 'più' for *piu*. 43, 16: read 'coperto' for *coperta*. 72, 15: read 'a' for *à*. 81, 27: read 'le sollecitudini' for *le sollecitudine*. 107, 8: insert a comma after *usitate*. 107, 15: read 'una' for *uno*.

NOTES. 41, 7: *palazzo dei signori*. The Palazzo Pubblico is still the city hall. 58, 4: Alessandro Borgia was born in 1431. 62, 13: The reference to Grandgent's *Grammar* should read 'page 65' (third edition). 63, 32: Lodovico Sforza was made duke of Milan in 1494. 72, 15: The Pitti Palace, besides being an art

gallery, is a royal palace. 93, 24: Bandello was probably born in 1485; he was a short-story writer, not a novelist.

There are a few constructions and passages which present difficulties for a beginner, and which have received no explanations in the vocabulary or in the notes. The most important are as follows: 11, 5: *la Genoviefra*; 20, 29: *un casa del diavolo*; 21, 1-2: *lasciando . . . il tempo che vi avevan trovato*; 21, 33: *io mi mettono i vostri piedi*; 22, 19: *mi'*; 22, 33: *portare il cappello alto e dimolto*; 22, 34: *a tanti signori*; 23, 20: *L'Agnese*; 23, 29: *E che belle creature che aveva*; 23, 33: *sul più bello*; 24, 1: *mettere in carta*; 24, 31: *dava de' punti*; 26, 17: *s'affoga*; 26, 22: *alla peggio*; 28, 17: *si*; 39, 22: *la*; 39, 29: *aurea mediocrità*; 40, 30: *fare parte da sè*; 47, 14: *si*; 63, 18: *andarono divenendo*; 65, 24: *egli è*; 65, 28: *vanno*; 69, 11: *casi suoi*; 72, 31-32: *dar carico*; 73, 6: *non dorme*; 73, 17: *o che*; 80, 16: *al dì di vegnente*; 82, 8: *tentar la prova*; 83, 3: *la*; 86, 7: *le lunghe ore*.

VOCABULARY. *afforzare*: Add meanings 'to strengthen, to fortify' (cf. 79, 15); *aia*: 'threshing-floor'; *ancorchè*: 'even if' (14, 27); *apoteosi*: the *s* is voiced; *arcivescovo*: the *e* is close; *Beppe*: the *s* in "Giuseppe" is voiced; *causa*: the *s* is voiced; *Cencio*: the *e* is open; *civile*: 'civilized' (66, 26); *contrasto*: 'opposition' (79, 23); *costi*: spell 'costì'; *disertare*: the *s* is voiced; *disonesto*: the *e* is open; *equipaggio*: 'crew' (6, 12); *friggere*: 'to whimper' (111, 2); *Genovese*: the initial should not be a capital, but "genoese" should be spelled with a capital initial; *granchio*: 'cramp' (25, 30); *grumato*: 'coated' (21, 9); *indisposizione*: the *s* is voiced; *infusorio*: the *s* is voiced; *ingrossare*: 'to become rough' (13, 6), which meaning is given only with the reflexive form; *intemerato*: 'faultless'; *invio*: the stress is on the second *i*; *lasciare*: "l. andare" means 'let go' (26, 17); *liofante*: the common form "elefante" should also be given; *maniscalco*: 'shoeing-smith'; *manovrare*: 'maneuver' (85, 28); *Masaniello*: the *s* is voiced; *mercede*: 'wage' (86, 29); *miglio*: the plural form "miglia" is feminine; *mille*: the plural form "mila" is feminine; *Neva*: the *e* is open; *nocciòlo*: read 'noccioło'; *opposizione*: the *s* is voiced; *peggio*: the *e* is open; *peggiorare*: the first *e* is close; *Peppino*: the *s* in "Giuseppe" is voiced; *Posilipo*: the *s* is voiced; *posizione*: the *s* is voiced; *presagio*: the *s* is voiced; *presidio*: 'garrison' (78, 13; 79, 13); *Resina*: the *i* is stressed; *sopraciglio*: read 'sopracciglio'; *spesa*: 'marketing' (53, 26); *sterile*: the first *e* is stressed

and open; *tenebra*: the form “*tenebre*” is in the plural; *terraferma*: the first *e* is open; *terrapieno*: the first *e* is open; *tiranella*: read ‘*tirannella*’; *tribunale*: delete “*magistrate*.”

The following words are not in the vocabulary: *caldaia* (6, 15); *fascia* (8, 2); *sur* (8, 30); *calzoni* (18, 4); *culla* (23, 8); *se non che* (34, 12); *eco* (46, 14); *osteria* (49, 21); *fantesche* (51, 9); *avi* (54, 22); *petalo* (55, 9); *budelli* (55, 14); *massime* (55, 16); *operai* (55, 24); *invalso* (59, 30); *soperchiando* (75, 12); *lascivia* (77, 29); *sedili* (83, 21); *auretta* (85, 22); *lepre* (109, 8); *randa* (129, 12).

GUSTAV GRUENBAUM.

The Dramatic Works of Gerhart Hauptmann, vol. 1: social dramas: *Before Dawn, The Weavers, The Beaver Coat, The Conflagration*; vol. 2: social dramas: *Drayman Henschel, Rose Bernd, The Rats*; vol. 3: domestic dramas: *The Reconciliation, Lonely Lives, Colleague Crampton, Michael Kramer*; vol. 4: symbolic and legendary dramas: *Hannele, The Sunken Bell, Henry of Aue*; vol. 5: symbolic and legendary dramas: *Schluck and Jau; And Pippa Dances, Charlemagne's Hostage*; vol. 6: later dramas in prose: *The Maidens of the Mount, Griselda, Gabriel Schilling's Flight*. Edited by LUDWIG LEWISOHN. B. W. Huebsch, New York, 1912-1916.

This authorized edition aims to present to the English public the dramatic works of Hauptmann, Germany's most notable dramatist, in a collected form. It is by no means the first attempt to introduce this author to English readers. A number of the dramas of Hauptmann have long been translated into our language. *Hannele* was done into English by William Archer as far back as 1894; next came *Lonely Lives*, which was rendered into English by Mary Morison in 1898. This was followed in 1899 by *The Weavers*, also translated by Mary Morison, and by *The Sunken Bell*, translated by Charles H. Meltzer. The appeal of Hauptmann to non-German taste is proved by the fact that the experiment of introducing him to English readers did not stop here, but that many other plays of his found their way into our tongue. *The Coming of Peace* was translated by Janet Achurch and C. E. Wheeler in 1900, a new English version of *Hannele* was published by Chas. H. Meltzer in